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believe. The poet's expression is simply equivalent to *was es immer sei*. This use of *immer*, with the generalizing force that we are defending in this connection, is, of course, very well known in German, and, I daresay, is not new to the editor. Cf. Goethe (*Hermann und Dorothea*) :

Ich tadle nicht gerne, was immer dem Menschen
Für unschädliche Triebe die gute Mutter Natur gab.

Frequently, too, we add the word *auch*, and in this connection use the verb *mögen*, as in the expression : *was es auch immer sein mag*. Cf. Muret-Sanders, *Encyclopädisches Wörterbuch*, Berlin, under the entry *immer*.

On the same point I quote from Paul's *Deutsches Wörterbuch*, Halle a. S., 1897 : "Die andere [Verwendungsweise], noch jetzt gewöhnlich, in verallgemeinernden Relativsätzen, zum schärferen Ausdruck der Verallgemeinerung, häufig mit *auch* verbunden : wer es auch immer sein mag ; entsprechend in Sätzen mit *wo*, *wann*, *wie*, so u. s. w."

I close with a quotation from Grimm's *Deutsches Wörterbuch* : "Frag- und andere Pronomina werden durch *immer* zu unbestimmten : wer immer, was immer, wo immer ; was du immer hörst, schweige ; doch dem sei, wie ihm immer sei. LESSING." From the poet Logau the Grimms also cite the following :

Wer Tugend hat und Kunst, wird immer nie vertrieben,
Ist, wo er immer ist, als wie zu Hause blieben.

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A MODERN VERSION OF CUPID AND PSYCHE.

Certain parallels to Apuleius' story at once occur to the mind, as the account of Zeus and Semele, and our own Beauty and the Beast. Nor is the ancient Hindoo version unfamiliar, as told in *R. V.*, x, 95, and in the Brāhmaṇa of the Yajur Veda, as also in longer and more artistic shape in Kālidāsa's play *Vikramorvaśī*. The story appears again in modern times in India, with a woodcutter's daughter as heroine,¹ and there are

in fact some thirty parallels in Indo-European literature, of which a comprehensive list is given in Friedländer.²

The general outline to which the tales must conform in order to admit of their being included in this group is, as given by the Brothers Grimm, substantially as follows : A good and innocent, and usually youngest, daughter is promised by her father to a monster, under pressure of some sort ; or it may be that the girl voluntarily sacrifices herself. She bears her fate patiently at first, then yields to outside influences, and must pay a bitter penalty for the resulting disobedience. Finally, because of the love which she comes to feel for the monster, his hideous form disappears, leaving him disclosed as a youth of great beauty and charm.

In many examples of the fairy-tale, the woman's wrongdoing consists in her yielding to an impulse of curiosity concerning something forbidden. She is usually punished by being separated from her lover, and must work out her atonement alone. The story of Lohengrin and Elsa, though not mentioned by Kuhn, at once occurs as an illustration of this idea. In the classical Sanskrit version it is the woman who must leave her husband, instead of his going from her, the fault, however, being still that of the woman, who in this case is a superhuman being, an *apsaras*. In Kālidāsa's play not curiosity, but jealousy, is the cause of the enforced separation. In her anger Urvaśī had inadvertently entered the forest sacred to the god of war, and the inevitable consequence of such an act on the part of a woman was that she became invisible. There are many figurative and symbolic explanations of the myth.³ In any case, the fault is the woman's, and when we recall that in some versions the monster appears as a serpent, and that Sappho called love *γλυκύπικρον ἀμάχανον ἐπερόν*, it is amusing to note the similarity to the Hebrew tale of the woman tempted by the serpent and in turn causing the man to sin.

An echo of this widespread myth may be found in Ibsen's *Doll's House*. This play is in itself no enigma, and its simple lesson that woman has a right to be considered as an independent being, is plain. It is possible, however, to go farther, and

² *Darstellungen aus der Sittengeschichte Roms*, i, 553-5.

³ Cf. Kuhn, *Herabkunft des Feuers*, 81, Friedländer, *ibid.*, 535 ff., etc.

¹ Brockhaus, *Die Märchensammlung des Somadeva Bhatta aus Kaschmir*, ii, 191.

regard Helmer and Nora as the modern Cupid and Psyche. Helmer is the monster, in that his really upright and honorable character is warped and hidden by the ugly veneer of an attitude all too frequent, and outlined thus by Macfall: "Nora must be his toy, his utter slave; pander to all his whims; live only for him; think only what he thinks; believe only what he believes." Nora, the impersonation of Psyche, lives patiently and uncomplainingly in subjection to this idea, until the disclosure of her forgery arouses discord. As the flash of lightning showed to Urvaśi Purūravas, bare of his royal robes, in the Brāhmana version, so the attitude of Helmer toward his wife's blind attempt to aid him discloses him to her unmistakably. Nora realizes at once that separation is necessary and inevitable, and prepares for her departure unmoved by the anger of Helmer. Here Ibsen pauses, and the critics ask impatiently, "Does Nora return?" It may be that the answer is given by the Cupid and Psyche myth. After the tests are successfully passed, and the tasks accomplished, the hero and heroine grow to be finally worthy of each other, and are at last reunited.

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GOETHE'S QUOTATION FROM HUTTEN IN *DICHTUNG UND WAHRHEIT*. I.

The extract from Ulrich von Hutten's famous letter to Pirkheimer which Goethe inserted toward the end of the seventeenth book of *Dichtung und Wahrheit* deserves more attention than has hitherto been accorded it. The extract should be read in its entirety to get the full impression of its tone, but, as it would take too much space to print the whole of it, only enough will be cited here to indicate the character of the part to be discussed.

"... es besitzt mich ein heftiger Durst nach dem Ruhm, dass ich so viel als möglich geadelt zu sein wünschte. Es würde schlecht mit mir stehen, teurer Billibald, wenn ich mich schon jetzt für einen Edelmann hielte, ob ich gleich in diesem Rang, dieser Familie, von solchen Eltern geboren worden, wenn ich mich nicht durch

eigenes Bestreben geadelt hätte. Ein so grosses Werk hab' ich im Sinn! ich denke höher! nicht etwa dass ich mich in einen vornehmeren, glänzenden Stand versetzt sehen möchte, sondern anderwärts möcht' ich eine Quelle suchen, aus der ich einen besondern Adel schöpfte und nicht unter die wahnhaften Edelleute gezählt würde, zufrieden mit dem, was ich von meinen Voreltern empfangen. . . . Daher ich denn mit meinen Studien und Bemühungen mich dahin wende und bestrebe, entgegengesetzt in Meinung denenjenigen, die alles das, was ist, für genug achten; denn mir ist nichts dergleichen genug . . . und hier bin ich mit den Männern meines Standes keineswegs übereinkommend, welche Personen eines niedrigen Ursprungs, die sich durch Tüchtigkeit hervorgetan haben, zu schimpfen pflegen, . . . Denn was, bei Gott! heisst es, den beneiden, der das besitzt, was wir vernachlässigten? . . . Ganz rechtmässig hat das Erbteil des Adels, das wir verschmähten, ein jeder Gewandter, Fleissiger, in Besitz nehmen und durch Tätigkeit benutzen können. . . . Mag doch jedem Stand seine eigene Ehre bleiben, ihm eine eigene Zierde gewährt sein! Jene Ahnenbilder will ich nicht verachten, so wenig als die wohl ausgestatteten Stammbäume; aber was auch deren Wert sei, ist nicht unser eigen, wenn wir es nicht durch Verdienste erst eigen machen. . . . Vergebens wird ein fetter und beleibter jener Hausväter die Standbilder seiner Vorfahren dir aufzeigen, indess er selbst untätig eher einem Klotz ähnlich, als dass er jenen, die ihm mit Tüchtigkeit voranleuchteten, zu vergleichen wäre." ¹

Before offering any suggestions as to the significance of this letter to Goethe, and its possible reflection in his writings, the field must first be cleared of certain errors that have found acceptance with the commentators on *D. u. W.* For example, it is the accepted opinion that Goethe did not make his own translation from the Latin original, though his failure to name the translator of the passage might lead us to believe he did. It is asserted that he used Wagner's translation, but changed the phraseology rather freely. He is even said to have used a copy of Wagner which he borrowed from the Weimar Library. However, he is neither praised nor blamed for the appropriation.

The following notes concern us here:

Loeper, in the Hempel edition of Goethe, xxiii, 169, says: "Im Anschlusse an seine Beschäfti-

¹ *Werke* (Weimar ed.), xxix, 74 ff.